## MISINFORMED INFORMANTS



My art explores social, historical, and familial links through pictorial My art explores social, historical, and familial links through pictorial structures, tooks and performance acts, converging place, action, malerial and time, which catalyzes an exchange from inhabitant to My work elaborates on new connections between fitchian and not connective to the connective statement in the connective and the connective statement in the connective statement in the connective and clerelities.

Every performance that I have presented is based on the idea of what is lost in reconstitution.1 am interested in how a subjective interpretation of a historical or familial event can be transformed into an abstracted, conceptualized piece of work. My performances are infinited scenes and are influenced by the contract of their creation, whether it is through the relationship that I share with a public or through an influence, individual influencian.

The performance SICW IE-ADERS argument n°1 relates to the hidden messages that we can find within spiritual lyrics from the mid 19th century Liste are no enample the song 'Sixel Avery to beautif' composed by Walloce Willis around 1862. That song septement how the spiritual proper love a obtainably code for the purpose of clandesline construction. In with othersights filter amount of clandesline communication through nervice greater and minimal video literation.



is paul et dat using a one-tier libergues from a valiety of letters to personal acquaritances and near-stranger contracts. A letter to a personal acquaritances and near-stranger contracts. A letter to a to-day wate employer and a postanat home to my mother a proper via long-to an exportine, or secap of the day to a current one, a contession of to an exportine. The contract of the day to a current one, a contession of communications. However of all emiscommunication because they are only early legible for a few moments before being punched out tot hombias of confifts. Disect and roll of letters.

I am interested in the contrast between the labour-intensive nature of the production and the short-lived spirit of the object created. Thoughtfully constructed princes break down into endless incoherent abbreviations and mumbles while connotations of group celebration become confused with embedded messages of somo



"Folk music is not about press, resumés, schmoozing, or price tags. Its purpose is to foster authentic being-together." — Staunton R. Livingston

For decades, Stompin' Tom Connors has attempted to unite Canadians in song, His "The Hockey Song," Sudbury Saturdon Night," and "Bud The Spad" – among many others – howe spoten arosis the rural and the utban; they have both ississed and amplified his nation's spail. The space of the state of the space of the state of the space o ness, which is vet to be written.

The debut performance of The Last Stompin Tam Song will untold in three parts. Rest, Seec will place the recording he has uncovered into instruction, destruction, and position contents. He will poly the recording itself, which from mode in 1974 on a four-time, and three second, itself, which flow mode in 1974 on a four-time, and the second Libragion, Seec will perform mod discuss some of the other songs he has gathered on his many folk-collecting journeys. The purpose of this part of the performance will be to locate from not a master continuon or stac, but as one amongst mony other equally illuminating (if generally unknown) voices in Conadar tolk masse.

And lastly, Svec himself will perform a more accurate version of "The Last Stompin' Tom Song," Although the recording Svec discovered might seem to be the best document we have of Tom's original intention – for it is fam singing and playing on the recording – it has been clear to many working in the fields of follows and ethomusicology (e.g. Allman, 1988, Rough, 2004) that the essence of a song constitute the engineers of the vary particular monitestation of that song a song qua song francends the histoticity of any and all song. It follows, then, that Tom's recorded performance of "The Last Stompit". Tom Song" (allowups important and interesting) is not identical with itself. Drawing on very recent research, however, Swec will play what is believed to be the read guids of the work in questions.

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al I'n Insemugno 283.0438 WOJZ spatkil wan o golipoinummoo bno signinoem galignonfo zili bno gnoe erili, economicheq erili riguoriff yillioulinige silgeni ot inoem gnoe o no bezod nemoleeg derili yno alenoes han egonnoem nebblini, alnemwoom eliduu zili moob nealoid zili silanii.

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lace), Ho invites additional participants in her GROOP MEDITEHSHUMS, a three-part piece

st bedomaince art. You took the words right out of my mouth puts audience members

In a similar fatre, Henry Adam Svec plays with the role of the lecturer and delivers a performance rooted in fathor. Stampin Tom Connars never wrote the Lost Stampin Tom Song. Did mance rooted in fathor. Stampin Tom Connars never wrote the Lost Stampin Tom Song. Did henry engages the audience in an experiment that questions and observed the influence

sides. How tentible to be brought in to this: I would like us not to fight.

This cutrollatel persists between the stress that controlled between the cutrollately persists and pushes post litems "hisse sharings are completed by which of Missinformed Informants, and can be as subtile as a gestius, as apparent as a note-reversal, "Misinformed Informants, and can be as subtile as a gestius, as apparent as a note-reversal,"

Misinformed informants invites emerging artists to answer to the idea of miscommunication

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## MISINFORMED INFORMANTS



Sophie Castonguay You took the words right out of my mouth

When I watch a performance, I'm fascinated from the moment it begins the moment that the performers assume their stage personas and then, the moment they return to being their own selves. I work within these tensions, I stellar to util the opening and push back into the end, I go back and forth within a performance which never starts, and the anticipation of an ending which never arrives.

Sophie Castonguay creates a performance where she is the director and the audience are the performers. Under her direction of a spoien words, she creates moments of expectation, choosing and delegating the rule played by each person. In this performance, she constructs the impossibility of removing representational spaces, regardless of how insignificant these spaces are.



julia d. mensink Maybe It Was Nothing

We were both there. Don't you remember when I sang to you? Did you lorget? That wasn't the best gift I ever gave you. I always cleaned the toilet. You always said you wanted to.

We forget to remember and remember to forget, choosing exactly what it was about \_\_\_\_\_\_that was significant. Maybe it was nothing. Maybe it was The Most Important Thing.

This project explores the divergent versions of a single memory made possible once our experiences have been shaped, mangled and filtered by the art of human habit.

Through our lectures you will understand one day in our lives. One was just one day. You might say it was a day like any other. Why should it be different? It becomes an oddity only under scrutiny.

On this day we both had our cameras. We took pictures of each other, one talking and the other watching the sky, one sighing, watching the other, who might have looked troubled/pleased, and through these photographs we have constructed each other's narrative.



GROOP MEDITEHSHUNS

eries of three exercises based around involuntary movement. By serving each other's breathing, blinking, and heartbeats, perform become aware of their (co-)existence. These observations are slated into gesture and sound.

Nikolai's slap piece Two people state of each other, hitting a cymbal whenever the other person blinked. Nik said it was funnier to have performers slap each other in face, and I thought he's probably right.

breating circle
A small group of people gather and watch each other breathe. The
modulations of inhales/exhales combine to create asymmetrical or
synchronous patterns of notes and harmonies. Breathing is a funny
movement because it can be consciously controlled, or not.

## ABOUT THE INFORMANTS

GUILLAUME ADJUTOR PROVOST is currently pursuing his Master's degree in Visual Arts at the University of Laval in Quebec City. As an emerging artist his work has been exhibited and presented in Quebec City, Montreal, Toronto, Germany, Belgium and elsewhere in the

CORINA KENNEDY received her BFA from Concordia University in 2007 with a major in Counts Renness received the several construction understay in 2001 with a major in Studio Arts and a minor in Art History, She is the co-founder of Room and Board Gallery, an artist-run center showcasing the work of emerging artists. Her work has been exhibited in group shows at the Leonard and Bina Ellen Gallery, Art Mur and La Centrale, and in the spring of 2009 her work was included in the Montreal Biennale. She lives and works in

creates devices using the voice of the artist as an outside voice for the piece. Using narra-tive modes she attempts to create interference in the reception of the work and forces the spectator to question their position. Her work has been shown in Europe (Paris, Cologne, Basel) and in Quebec (L'ceil de Poisson, Axe Néo-7, La Centrale, Dare-Dare, Dazibao). She holds a Master's Degree in Creation from UQÂM's École des arts Visuels et Médiatiques (2007).

JULIA MENSINK is an emerging artist who lives in Toronto and works as a high school English Julia Minishink is an emerging artist who lives in lateria and art teacher. Her artwork includes sculpture, callaborative performance, sound/musical installation and other mixed media works that explore memory and its muddy parts, loss, the archaeology of language, lies and the determination of truth. She is currently interested in the space we give ourselves - in all its forms - cosmogony, pecan pie, zines synthesizers, typewriters, your garbage and ugly art.

until puberty. Then she picked up a guitar. She received a BFA from NSCAD University in Photography and Media, and now lives in Toronto. Recently, she's worked on stuff with Divorce Records, Palimpsest Magazine, the MacLaten Art Centre, and blagged for Things of Desire. She's working on an audio project called Amah amah. She's writing about postwar Japanese writers and Darby Crash.

HERRY ADAM SVEC is a songwriter, actor, and folklarist. He has traveled extensively across Canada and the US, documenting authentic falk music and rituals. From 2006-2008 he was the resident folklarist at The National Archives of Canada where he famously discoving ered The CFL Sessions (www.thecfisessions.ca), songs written and recorded by Canadian football players in the 1970s. He has also recorded music himself from the other side of tootroat players in the 1970s. He not also recorded music nimiset, from the other side of the microphone, in the bands Peter Mansbridge, The CBCs, and The Boy from El Sive is a PhD student of Media Studies of the University of Western Ontario. Aside from falk music, his research interests include media theory, the concept of utopia, Maxism, and video games.



FADO Performance Art Centre

## MISINFORMED INFORMANTS Curated by Lisa Visser

XPACE Cultural Centre 58 Ossington Avenue Toronto

December 17, 2009 7:30pm PWYC/\$5

Exhibition: December 18 + 19, 2009 Gallery hours: Friday 12-8pm / Saturday 12-6pm

Guillaume Adjutor Provost Corina Kennedy Sophie Castonauay Julia Mensink Stacey Ho Michelle Lacombe Henry Adam Sved

www.performanceart.ca













